UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2016-2017
season of events

Wind Symphony

Jeffrey Reynolds, conductor

Friday, February 10, 2017
7:30 pm
MacMillan Theatre, 80 Queen's Park

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Manulife mbna TD

Wind Symphony

Jeffrey Reynolds, conductor

PROGRAM

Overture to "Candide" — **Leonard Bernstein** (1918-1990)
(Arranged for band by Walter Beeler)

Spoon River — **Percy Aldridge Grainger** (1882-1961)
Australian Up-Country Tune (Arranged by Glenn Cliffe Bainum)
The "Gum-Suckers" March (Edited by R. Mark Rogers)

Sinfonia India — **Carlos Chávez** (1899-1978)
(Arranged by Frank Erickson)

INTERMISSION

Symphony No. 3 *"Slavyanskaya"* — **Boris Kozhevnikov** (1906-1985)
(Edited by John R. Bourgeois)

I. Allegro
II. Slow Waltz
III. Vivace
IV. Moderato

Elegy — **John Barnes Chance** (1932-1972)

New World Dances — **Martin Ellerby** (b. 1957)

I. Earth Dance
II. Moon Dance
III. Sun Dance

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Wind Symphony

FLUTE
Pinar Ayverdi
Elena Baker
Clara Chung
Noah deVerheyen (piccolo)
Amy Heyd
Sierra Kim
Julia Li
Grace Liu*
Rebekah Tam

CLARINET
Yasmeen Alli
Mary-Anne Barter
Jared Berger
Gennady Grebenchuk
Katelyn Katic
Andrew Lin
Breeanna Parenteau
Steve Seo
Emily Simone

BASS CLARINET
Christie MacLennan

OBOE
Blaise Gratton
Solouna Lioumanis
Eric Luo (English Horn)

BASSOON
Bianca Chambul
Bryn Smith

SAXOPHONE
Chiara Fernando
Joseph Gargaro
Jason Lau
Micaela Morey
Jovanka Rodrigo-Candappa
Nicole Tse

TRUMPET
Andrew Decker
Alexis Dill
Helen Geng
Tom MacCammon
Brian McAuley*
Adrian Rogers
Charles Watson

FRENCH HORN
Rosa Alaimo
Benjamin Law
Paolo Rosselli
Sophia Shah
Catherine Wang

TROMBONE
Alexander Allsopp
Joseph Li
Ethan Mattei
Kyle Orlando
Aaron Tenn-Miller

EUPHONIUM
Raymond Chiu

TUBA
Henry Paterson
Jim Xu*

DOUBLE BASS
Jackson Steinwall

HARP
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Program Notes

Leonard Bernstein (1918-90) was the first US-born conductor to be at the helm of a major American orchestra with his appointment as Music Director of the New York Philharmonic from 1958 to 1969. In addition to a very busy international conducting career and intense collaborations with the Israel and Vienna Philharmonic Orchestras, he composed music throughout his life, ranging from ballets and symphonies to light-hearted songs and remarkable stage musicals. Bernstein himself always said he wanted to write "the Great American opera." He probably came closest to that with *Candide*, written in 1956, which he labeled "a comic operetta." It is based on Voltaire's satirical novella of 1759 and tells of the misadventures of Candide, a naive, simple, and pure-hearted young man, and his sweetheart, Cunégonde.

Candide opened on Broadway on December 1, 1956 but closed after just 73 performances, seemingly successful for "classical music" performances, yet not quite sufficient for the financial success of a Broadway show. However, with each revival, *Candide* has won bigger audiences; one notable run drew record audiences at the Stratford Festival. The overture was well received from the start, and it promptly became a very popular curtain-raiser. Brilliantly scored, it has a certain type of vitality that is not easy to match. The present wind band arrangement is by the noted American composer and arranger Walter Beeler.

Australian pianist and composer **Percy Aldridge Grainger** was a prolific and unconventional musical genius who in many ways was far ahead of his time. Born in 1882, Grainger was a child prodigy as a concert pianist, later turning to an innovative compositional career. He used asymmetrical metres before Stravinsky did, pioneered in folk music collection at the same time as Bartók and experimented with aleatoric and even electronic music in the early 20th century. He enlisted in the U.S. Army in 1914 in order to compose for the wind band medium, and his contributions have become a central pillar in the wind band repertoire.

Spoon River is an old American fiddle tune, with a strong Scottish and English character. Grainger refers to "a pioneer blend of lonesome wistfulness and sturdy persistence" in describing the tune. *Australian Up-Country Tune* is based on his wordless choral setting and is a sentimental tribute to his country of birth. The finale of the set as we are presenting it is the ebullient *The "Gum-Suckers" March*. This is an original composition not derived from any folk material, but containing the *Australian Up-Country Tune* as a central part of the composition. "Gum-Suckers" is an Austra-

lian nickname for those born in the state of Victoria, the home of the composer.

Sinfonia India, by the Mexican composer **Carlos Chávez**, is a vibrant and intense work. Containing distinctive elements such as polyrhythms, cross-rhythms, syncopation, and numerous irregular metres, *Sinfonia India* was part of Chávez's nationalist body of work, including the *Sinfonía de Antígona* and a ballet for Martha Graham (*La Hija de Cólquide*, "The Dark Meadow"). Born June 13, 1899 in Mexico City, Chávez was trained primarily as a pianist and developed much of his compositional skills independent of instructors. Coming of age at the close of the Mexican revolution and during a time of renewed cultural nationalism, Chávez's investigation of indigenous Indian cultures, native folk elements, and dance forms brought an unprecedented vigour and visibility to 20th century Mexican music. The combination of Mexican, Indian and Spanish elements result in a vigorous and deeply felt work.

Symphony No. 3 by **Boris Kozhevnikov** is one of a handful of concert band works never heard in the Western world until the fall of the Iron Curtain. Although composed in the late 1950s, the compositional style of this symphony is pure Classicism coloured with Romantic sentimentality; the symphony rejects the ideals of Socialist Realism. The conservative compositional language (for the 1950s) provides evidence that Kozhevnikov, a Soviet-era bandmaster and conservatory professor, was equally savvy in playing Communist politics — he composed music that was conservative enough for the censors, yet zestfully Slavic and (perhaps subversively) nationalistic. *Symphony No. 3* is subtitled *"Slavyanskaya"* and is in four movements. The first is at times aggressive and lyrical, opening with a strong F-minor declamation. The second is a slow waltz with an exuberant episode in its coda. A spritely piccolo solo opens the third movement, a rondo which whizzes by at lightning speed. The fourth movement is an exuberant finale. Throughout the symphony, Kozhevnikov uses folk tunes from his native city of Novgorod as the sources of his melodic material.

(from publisher's notes)

John Barnes Chance (1932-1972) was born in Texas, where he played percussion in high school. His early interest in music led him to the University of Texas at Austin, where he received his bachelor's and master's degrees, studying composition with Clifton Williams. The early part of his career saw him playing timpani with the Austin Symphony, and later playing percussion with the Fourth and Eighth U.S. Army Bands

during the Korean War. Upon his discharge, he received a grant from the Ford Foundation's Young Composers Project, leading to his placement as resident composer in Greensboro, North Carolina public schools. Here he produced seven works for school ensembles, including his classic *Incantation and Dance*. He went on to become a professor at the University of Kentucky after winning the American Bandmasters Association's Ostwald award for his *Variations on a Korean Folk Song*. Chance was accidentally electrocuted in his backyard in Lexington, Kentucky at age 39, bringing his promising career to an early, tragic end. *Elegy* is a reworking of *Blessed Are They That Mourn*, for strings, horns, bass drum and chorus. It was completed shortly before his death in 1972.

Martin Ellerby, born in Nottinghamshire, England in 1957, became well known in wind band circles for his *Paris Sketches – Homages for Band*, a work which has found international popularity. After studies in trumpet and piano at the London College of Music, Ellerby attended the Royal College of Music, studying with Joseph Horowitz and W. S. Lloyd Webber. The composer has this to say about *New World Dances*: "Cast in three short movements the work endeavours to recreate the pioneering spirit of the journey across America…as this vast continent was opened up and its wonders exposed." *Earth Dance* is a vigorous overture, *Moon Dance* contemplates the huge distances to be crossed and *Sun Dance* represents the realization of the dream of exploration. The first performance was given by the Royal Northern College of Music Wind Orchestra, conducted by Timothy Reynish, in 1998.

(from the composer's notes)

Program notes by Jeffrey Reynolds unless otherwise indicated.

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Biography

Jeffrey Reynolds is Associate Professor, Teaching Stream, in Trumpet and Conducting. He stepped down after five years as Coordinator of the Performance Division and Faculty Advisor for the Advanced Certificate program. Over his 30 plus years at the Faculty of Music Dr. Reynolds has taught undergraduate courses in instrumental education, chamber music, jazz education and jazz history, and conducts the Wind Symphony. He maintains a trumpet studio and has appeared as a trumpet player with various orchestras and chamber ensembles, and as a soloist. He has been a member of the Victoria Symphony, the Calgary Philharmonic, the Orchestra of the Royal Winnipeg Ballet and the Hamilton Philharmonic. His trumpet studies were with Arnold Jacobs, Vincent Cichovicz, Boyd Hood and Ward Cole. Dr. Reynolds adjudicates at festivals across Canada, appears as a guest conductor and clinician, and for many years was the instructor of trumpet at the National Music Camp of Canada. Recent publications include a pedagogy book in the Dummies series, *Trumpet for Dummies*, and The Royal Conservatory Repertoire Series for Trumpet, which he co-edited with Dr. Gillian MacKay. His articles appear in such journals as *Canadian Winds*, *The Recorder*, and the *Journal of Aesthetic Education*. After degrees in philosophy and music Dr. Reynolds received his doctorate from the University of Toronto in the philosophy of music education, with a focus on creativity in performance and pedagogy.

Coming up at the Faculty of Music...

The Fairy Queen
Sunday, February 12, 2017
7:30 pm | Trinity College Chapel, 6 Hoskin Avenue

Cecilia String Quartet with Lawrence Wiliford, tenor
Monday, February 13, 2017
7:30 pm | Walter Hall, 80 Queen's Park

Musicians from Marlboro
Thursday, February 16, 2017
7:30 pm | Walter Hall, 80 Queen's Park

Tickets: music.utoronto.ca or 416-408-0208

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